

Monday, October 20, 2003
7 pm. Walter Hall

University of Toronto
Faculty of Music
Chamber Music Series
Presents

Amici Chamber Ensemble

PROGRAMME

Bernhard Henrik Crusell
1775-1838

Clarinet Quartet No. 2 in C minor, Op. 4
Allegro molto agitato
Pastorale—Un poco allegretto
Menuetto; Trio
Rondo—Allegro

*Joaquin Valdepeñas, clarinet; Mark Fewer, violin;
Scott St. John, viola; David Hetherington, cello*

Andrew Staniland

Trio "tapestry" for clarinet, cello and tape (2003)
Adagio
Interlude
Finale

Joaquin Valdepeñas, clarinet; David Hetherington, cello

INTERMISSION

Johannes Brahms
833-1897

Piano Quartet in A major, Op. 26
Allegro non troppo
Poco adagio
Scherzo; Trio—Poco allegro
Finale—Allegro

*Joaquin Valdepeñas, clarinet; Patricia Parr, piano;
David Hetherington, cello; Mark Fewer, violin;
Scott St. John, viola*

The Chamber Music Series has received generous support from the estate of the late Ruby Halpern and The Wolfe and Millie Goodman Foundation.

This recital is performed on the Edith McConica Steinway piano.

The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcome sound.

Programme Notes

Quartet No. 2 in C Minor, Op. 4

BERNHARD HENRIK CRUSELL

Born in Uusikaupunki, Finland, 1775

Died in Stockholm, 1838

In 1791 this promising young military bandsman was transferred from Helsinki (then under Swedish rule) to Stockholm – and within two years he was hired as a clarinetist in the Royal Court Orchestra, a position he held for 40 years. However, he was permitted to excuse himself from his job from time to time: in 1798 he traveled to Berlin for further clarinet lessons, and he also studied composition in Paris in 1803. Another trip took him to Leipzig in 1813 to secure a publisher for his works.

Much of what he wrote featured his own instrument prominently, and this *Quartet in C Minor Op. 4* for clarinet, violin, viola and cello is no exception. One of three known works for this kind of quartet that Crusell composed during his lifetime, it was probably written in the first decade of the nineteenth century. The composer refers to the work in an 1814 letter to the Leipzig's C.F. Peters publishing house, which brought it out in 1817 as his Op. 4. Commenting on the quartet, a reviewer for the influential *Allgemeine musikalische Zeitung* wrote, in 1818: "character of the piece, on the whole, is more cheerful and graceful than serious and fiery."

It's hard to argue with that assessment. Composed in four movements, this elegant, slender work charmingly conforms to classical models of form. Although the clarinet is treated in a soloistic manner, the three strings are not entirely relegated to the role of accompanists – often they interact contrapuntally with the clarinet, and on occasion the first violin takes the melody.

The first movement is a perky sonata-allegro, beginning in C minor but spending most of its time in the closely related key

of E-flat major. The second movement, a pastorale, is all sweetness: the high, bright clarino register of the solo instrument is used to good effect, as are sensitive "throbbing" chords in the strings. The third movement is a rather grave and stately minuet. In its contrasting trio section, it is the clarinet that accompanies the strings, with intricate filigrees. And the finale is a rondo that makes skillful use of variation techniques. This is the showiest movement for the soloist – and at one point, we seem to be on the verge of a cadenza. But what follows is a quick, florid run down the instrument, and the piece soon wraps up with a decisive, satisfying cadence.

Copyright 2003 Colin Eatock

Trio for Clarinet, Cello and Tape

ANDREW STANILAND

Trio: Clarinet, Cello, Tape is cast in a traditional mold of three movements which flow uninterrupted. What is not traditional is that a member of the trio is a pre-recorded tape. The tape element is composed entirely with sounds from a recorded studio performance of the acoustic portion of the piece. These sound on the tape are often altered in various ways to create colours and textures that differ from the natural sounds of the clarinet and cello. This approach was used to create a sound world that blurs the distinction between the sound made by the performers, and the sound played through the speakers.

Using live performers and pre-recorded sound together in the same piece presents many interesting challenges to the composer and performer. I find the medium interesting, as pre-recorded music maintains an overwhelming presence in our daily lives, sometimes not as a substitute for live music, but as an entity to be enjoyed in itself. Having the chance to

incorporate tape into a piece with live performers introduces an amazing array of possibilities, as the tape is capable of producing a pallet of sound that exceeds any other medium, limited only by the imagination of the composer.

The piece begins with a quiet texture produced by the instruments on stage, which is taken up by the tape and shaped into two "waves" of timbre. From this encounter, a dialogue grows between the cello, clarinet, and tape. The tape assumes a responsive function for the majority of the first movement, emphasizing textures initiated by the instruments.

The interlude is somewhat homophonic in texture, focusing on harmonies based on clarinet multiphonics. The tape plays an important role in the interlude, providing a great deal of harmonic content. Near the end of the short interlude, the instruments, led by the cello, begin to break away from the tape, and launch into the finale.

The finale is primarily monophonic in texture, with strong jazz influences. The main characteristic of this movement is that the tape is not as present, and when it does appear, it predominantly initiates sound that the instruments take up, rather than being mostly responsive. Midway into the work, the main musical source of the movement is revealed – a variation on a sacred Jewish folk song *Sholom Aleychem* (*Peace be with you*). As the end of the piece approaches, the tape returns to prominence, and the work concludes with the tape and the instruments playing in unison for the first time.

This piece was commissioned by the Amici Chamber Ensemble with a grant from the Canada Council for the Arts.

– Andrew Staniland

Piano Quartet No. 2 in A Major Op. 26

JOHANNES BRAHMS

Born in Hamburg, 1833

Died in Vienna, 1897

This second Brahms piano quartet follows closely on the heels of his first essay in this genre, the *Piano Quartet No. 1 in G Minor, Op. 25*. Both were probably begun in the year 1860 – and both were performed in Vienna in 1862, in concerts designed to introduce Brahms to the Austrian capital. (Overall, the Viennese were impressed with the young composer from Hamburg, and this good first impression encouraged Brahms to make Vienna his home.)

The combination of violin, viola, cello and piano was not extensively cultivated prior to Brahms' contributions. (He was eventually to complete a third such quartet, in 1875.) Brahms would have known of the two piano quartets by Mozart – but it was probably the *Piano Quartet in C Minor, Op. 5*, composed by his friend and mentor Robert Schumann in 1829, that led to his interest in this grouping of instruments. Brahms had introduced himself to Schumann in 1853, and the older composer – a notoriously harsh critic of anything he did not like – was very much impressed with Brahms. Schumann called his junior colleague a "young eagle," and remarked that in his music the piano became "an orchestra of lamenting and loudly jubilant voices."

There are orchestral influences in this *Piano Quartet in A Major*, as well. The first movement – an extended sonata – overflows not just with melody but also with instrumental colour: the piano writing is alternately tender and thunderous; and the string writing runs the gamut from delicate pizzicato to powerful unisons. (And some of these unisons bear a close resemblance to athletic gestures in Brahms' *Symphony No. 1*.) The main theme, built of eighth-notes and triplets, takes on an added complexity at the end of the piece, when it is treated contrapuntally.

In the second movement, marked "poco adagio," Brahms makes use of muted strings to establish an atmosphere of dreamy lyricism. This quietude is disturbed by intermittent, ominous-sounding arpeggios in the piano – and during the course of the piece, two "miniature piano concertos" briefly burst forth, only to fade away into tranquility. The scherzo begins with a folksong-like theme that, with various modifications, is heard six times. Contrasting with this ingenuous melody is a dramatic, rigorously canonic trio section in the

middle of the movement. The finale is a brilliant rondo, strongly influenced by the Gypsy dances that were so dear to Brahms' heart.

Surprisingly, the Viennese critic Eduard Hanslick – although generally an admirer of Brahms – did not particularly admire this piano quartet, calling it "dry and prosaic." And even Brahms' close friend Joseph Joachim remarked on its "strange harmonies." Modern listeners will probably find both of these opinions difficult to fathom.

Copyright 2003 Colin Eatock

Biographies

The Juno Award-winning **AMICI** Ensemble was formed in 1985 by Joaquin Valdepeñas, clarinet; David Hetherington, cello; and Patricia Parr, piano to explore the vast chamber music repertoire. Since then, the talented three "amici" have given hundreds of performances throughout North America and abroad, has released six CDs and commissioned numerous works from Canadian composers. In its acclaimed Toronto concert series, the ensemble performs the great classics of chamber repertoire. The repertoire for this combination of instruments is limited, but these innovative artists have overcome this by commissioning new works and by inviting their musical amici to perform with them, enabling a broad exploration of chamber music.

AMICI launched its first three-concert season in 1988-89 at St. Andrew's Presbyterian Church in downtown Toronto, on a shoestring budget, but with invaluable support from the CBC. The following year brought a change of venue to Walter Hall in the University of Toronto's Edward Johnson Building. In 1993-94 the Ensemble moved to the new and critically-acclaimed Glenn Gould Studio in the Canadian Broadcasting Centre and, within a year, its subscription series expanded from three to four

concerts. For its 2001-2002 season, AMICI welcomed their growing audience not only to the Glenn Gould Studio but also the Jane Mallett Theatre, in the St. Lawrence Centre for the Arts. The same season, they were featured as part of the Massey Hall New Music Festival. For the past two years, their popular four-concert series has been held in the Glenn Gould Studio

Of the many renowned artists who have performed with AMICI are Lois Marshall, Michael Schade, James Ehnes, Joanne Kolomyjec, Catherine Robbin, Yehonatan Berick, Scott St. John, James Sommerville, Brett Polegato, the St. Lawrence String Quartet, and Joel Quarrington. Leading international guest artists who have shared the stage with AMICI are Shmuel Ashkenasi (Vermeer Quartet), Rivka Golani, Cho-Liang Lin, Jaime Laredo, John Cerninaro, Arnold Steinhardt (Guernari Quartet), Douglas Boyd and Ida Kavafian.

World and/or Canadian premières are frequently presented at AMICI'S concerts. They have commissioned works by Glen Buhr, Chan Ka Nin, Brian Cherney, John Greer, Ruth Watson Henderson, Henry Kucharzyk, Lothar Klein, Alexina Louie, John Thrower, Malcolm Forsyth, Philip Loosemore, James Rolfe, Andrew

Staniland and Allan Gordon Bell. Each AMICI concert includes a Canadian work.

The Ensemble's first CD (*Amici*) was issued in 1993, to critical acclaim.

Featuring Canadian composer Chan Ka Nin's *Among Friends*, this work was commissioned by AMICI, and received a JUNO in March 1994. Their second CD, released in 1995, featured Messiaen's *Quartet for the End of Time* and another commissioned work by Chan Ka Nin, *I think that I shall never see...* This CD received two 1996 JUNO nominations, and a Chalmers Award for Best Composition, 1996. An all-Beethoven CD appeared in the spring of 1996, and a fourth, *Contrasts*, with works by Shostakovich, Bartók and Dohnányi appeared in 1997. This disc features Canadian soprano Joanne Kolomyjec in the Shostakovich *Seven Poems* of Alexander Blok. The highly-praised recording *In Brahms' Apartment*, included three of his final chamber works - the clarinet trio and the two clarinet sonatas. AMICI's recording of Messiaen's *Quartet for the End of Time* for Naxos, released in 2001, garnered rave reviews.

Their 7th CD (*AMICI with mezzo soprano Jean Stilwell*) was released in May 2003 on the CBC Records label. It includes Archduke Rudolph of Austria's *Trio* for clarinet, cello and piano; Carl Fröling's *Trio* for clarinet, cello and piano; and songs by Louis Spohr.

AMICI has toured The Maritimes, Eastern Europe and Mexico, and continues to perform locally, especially in Ontario and Quebec. In 2001, they were invited to the New Music Festival in Winnipeg where they gave two performances. Their concerts are recorded for national broadcast on CBC Radio Two. AMICI is proud to be Artists-in-Residence at the Faculty of Music, University of Toronto.

Mark Fewer began studying music secretly at the age of four in St. John's, Newfoundland; in musical desperation, and unbeknownst to his parents, he began

taking piano lessons with a neighbour. He decided on the violin after an orchestral concert where his six-year-old ears heard what he thought could be better violin playing, and so pursued his studies at the University of Toronto, graduating with its highest award, the Eaton Scholarship.

Mr. Fewer continued studying privately in London, England with Jose Luis Garcia, and at the Franz Liszt Academy in Budapest, Hungary with Ferenc Rados. Immediately after his studies Maestro Sergiu Commissiona appointed him assistant concertmaster of the Vancouver Symphony. He has since returned to Toronto to join the faculty of the Glenn Gould Professional School at the Royal Conservatory of Music, where he teaches violin and chamber music. Mr. Fewer is often invited to serve as guest concertmaster with orchestras throughout Canada and the U.S; he is a founding member of the Duke Trio; and is a member of the new music chamber ensembles Continuum, and Art of Time.

At 25, composer **Andrew Staniland** has received awards for his solo, ensemble, and vocal works, including three prizes in the SOCAN Young Composers Competition. From his roots as a jazz musician, Andrew developed an interest in classical music that led to his current pursuit of a doctoral degree in composition at the University of Toronto. His music has been performed by ensembles all over Canada, including the Amici Chamber Ensemble and the National Arts Centre Orchestra New Music Ensemble.

Andrew was born in Red Deer, Alberta. His interest in music was initiated by his discovery of jazz, which led him to Grant MacEwan College where he studied jazz guitar and arranging. It was there that he met composer Gordon Nicholson, his first composition teacher. After receiving diplomas in composition and performance at Grant MacEwan, Andrew further studied composition with Brent Lee and Kurt Ellenberger, and classical guitar with

Dale Ketcheson at the University of Lethbridge, receiving a Bachelor of Music with Great Distinction in 2000. He then moved to Toronto, and studied with Gary Kulesha at the University of Toronto, receiving his Master of Music in 2002.

In September 2002, Andrew was named Affiliate Composer with the National Arts Centre Orchestra. As part of his appointment, he has been commissioned to write a piano quintet for the NACO New Music Ensemble. He was also commissioned from the Alberta Foundation for the Arts to compose a work for pianist Bente Hansen and horn player Tom Staples that took place in September 2003 at the University of Lethbridge.

Andrew writes in several genres—electro-acoustic, chamber, solo, orchestral and film and television. He has recently worked on the television production “Northern Light”, produced and directed by Veronica Tennant.

Scott St. John captures the attention of the musical world through riveting performances on violin and viola. A graduate of the Curtis Institute and prize-winner of numerous competitions and awards, including a 2003 Avery Fisher Career Grant, he brings superb technique, warmth and musicianship to everything he plays.

Recent broadcasts include CBC radio, NPR’s “Performance Today”, and A&E’s “Breakfast with the Arts”. Concerto appearances include Calgary, Cincinnati, Grand Rapids, Montreal, Toledo, Utah and Winnipeg. He has delighted recital and chamber audiences around the globe, stretching from Japan’s Casals Hall to New York’s Lincoln Center and Carnegie Hall. Scott currently serves on the faculty of the University of Toronto, where he teaches violin, viola, and coordinates the chamber music programme. “Salon Parisien,” on CBC Records, is his newest release. ■

Chamber Music Series



NEXUS

PERCUSSION ENSEMBLE

*Bill Cahn, Bob Becker, Robin Engelman,
Russell Hartenberger, Gary Kvistad*

with special guest
Phil Nimmons

*Improvisation and music by
Peter Schickele, Rob Becker
and Russell Hartenberger*

**Monday, 17 November 2003
7 pm. Walter Hall**

Edward Johnson Building, 80 Queen's Park
\$21 (\$11 students/seniors)

Box Office: 416-978-3744

VISITING CHAMBER GROUPS AT THE FACULTY OF MUSIC

Students learning from the world's best



Our chamber music program will be the focus of much attention this year, not only on stage but in the classroom as well. For the stage, we have inaugurated this new Monday evening Chamber Music Series. For the classroom, we are working to create a Visiting Chamber Groups program. This program would see five renowned chamber ensembles at the Faculty annually, each for several days of masterclasses, ensemble coaching and a guest performance as part of our Chamber Music Series. The St. Lawrence String Quartet is at present the only chamber group currently engaged by the Faculty of Music as regular visiting artists. We are determined to retain our association with this quartet and secure additional arrangements with one more string ensemble, a piano chamber group (like the Gryphon Trio), one wind quintet, and a brass group.

To learn more about how your financial support can help make this academic priority a reality, please contact Marilyn Brown at 416-946-3145.

Because *you love* Music

The Faculty of Music is committed to providing a stimulating environment in which its outstanding resources may support not only instruction of the highest quality but also the creation of new knowledge about all aspects of music. Since May 1, 1995, numerous academic priorities funded through the Campaign for the Faculty of Music have provided the means for our pursuit of this goal. We would like to thank all who have made significant contributions to our Campaign – generous donors, tireless volunteers and longtime supporters.

DIAMOND CIRCLE

Edwards Charitable
Foundation
The Heinrichs Foundation

PLATINUM CIRCLE

The Estate of Arthur Rudolph
Plettner
The Estate of John Reginald
Stratton

GOLD CIRCLE

Anonymous (1)
Canadian Opera Volunteer
Committee
Irene Carter
Cinespace Studios
Alexander and Carolyn
Drummond
The Henry White Kinnear
Foundation
Maria and Hans Kluge
Michael and Sonja Koerner
The Estate of Greta Kraus
Dentay
Sam and Doris Lau
John B. Lawson
Che Anne Loewen
Judy and Wilmot Matthews
The Estate of Mamie May
The Estate of Ruby Mercer Por
Roger D. Moore

The Estate of Arthur Edward
Redsell

The Estate of Peter E. Sandor
William Scheide
Stephen and Jane Smith
The Estate of Judith Marie
Stenson

SILVER CIRCLE

Clive and Barbara Allen
Anonymous (4)
Arts and Letters Club
Bank of Montreal
J. P. Bickell Foundation
Birks Family Foundation
James Briegel
Alice and Grant Burton
M. D. Cavlovic
Hans B. de Groot
Lorna Dean
The Eaton Foundation
Robert Fenn
Madeline M. Field
The Estate of James H.
Gladwell
The Estate of Gwedolen M.
Grant
Richard and Donna Holbrook
J. Peter and Hélène Hunt
The Jackman Foundation on
behalf of Edward J. R.
Jackman

The Julie-Jiggs Foundation
Phyllis F.E. Jowett
Lothar Klein
William Thain MacDonald
The Estate of Robert R.

McBroom
James K. McConica
Rob McConnell
Hugh D. McKellar
Ted and Julie Medland
Rose Montpetit
Harvey Olnick
Panwy Foundation Inc.
The Estate of Kenneth H.
Peacock
The Estate of George A. Ross
Vlasta Scheybal
The Estate of Sylvia Schwartz
Iain and Barbara Scott
The Estate of G.H. Clifford
Smith
Sam Sniderman
The Estate of Pierce Souvairan
Starcan Fund of the Toronto
Community Foundation
Joseph S. Stauffer Foundation
Women's Musical Club of
Toronto
Don Wright

As of September 17, 2003

FRIENDS OF THE FACULTY OF MUSIC

Friends of the Faculty of Music is an annual giving program offering donors of \$100 and greater exclusive benefits at the Faculty of Music. We are proud to thank those who have joined our circle of Friends for the 2003-2004 academic session as of September 17, 2003.

Virtuoso Circle (\$5,000 - \$9,999)

The Wolfe and Millie Goodman
Foundation
Long and McQuade Limited
MBNA Canada Bank
TD Meloche Monnex

Concertmaster Circle (\$1,000 - \$4,999)

Robert Buckingham
Nance Gelber and Dan
Bjarnason
Jones Collombin Investment
Counsel

The Audrey S. Hellyer
Charitable Foundation
Jo Lander
Stephen and Jane Smith

For more information on the Campaign for the Faculty of Music, *Friends of the Faculty of Music* or including the Faculty of Music in your estate planning, please contact Marilyn Brown at 416-946-3145 or friends.music@utoronto.ca.